

Jazz at Lincoln Center Library

It Don't Mean a Thing (If It Ain't Got That Swing)

COMPOSED BY DUKE ELLINGTON
WORDS BY IRVING MILLS

TRANSCRIBED BY DAVID BERGER FOR JAZZ AT LINCOLN CENTER

FULL SCORE

This transcription was made especially for *Essentially Ellington* 2002:
the Seventh Annual Jazz at Lincoln Center High School Jazz Band Competition & Festival.

Major support for the *Essentially Ellington* High School Jazz Band Competition & Festival is provided by the Jack and Susan Rudin Educational and Scholarship Fund, Danny Kaye and Sylvia Fine Kaye Foundation, PepsiCo Foundation, Surdna Foundation, Verve Music Group, National Endowment for the Arts, Ella Fitzgerald Charitable Foundation, Charles Evans Hughes Memorial Foundation, and Gail & Alfred Engelberg (as of 6/20/01).



Annual High School Jazz Band Competition & Festival



Jazz at Lincoln Center

NOTES ON PLAYING ELLINGTON

At least 95% of modern-day large ensemble jazz playing comes out of three traditions: Count Basie's band, Duke Ellington's band, and the orchestrations of small groups. Those young players interested in jazz will be drawn to small groups for the opportunity to improvise and for practical reasons (it is much easier to organize four or five people than it is 15). Schools have taken over the task (formerly performed by dance bands) of training musicians to be ensemble players. Due to the Basie Band's popularity and its simplicity of style and emphasis on blues and swing, the better educators have almost exclusively adopted this tradition for teaching jazz ensemble playing. As wonderful as Count Basie's style is, it doesn't address many of the important styles developed under the great musical umbrella we call jazz. Duke Ellington's comprehensive and eclectic approach to music offers an alternative.

The stylistic richness of Ellington's music presents a great challenge to educators and performers alike. In Basie's music, the conventions are very nearly consistent. In Ellington's, there are many more exceptions to the rules. This calls for greater knowledge of the language of jazz. Clark Terry, who left Count Basie's band to join Duke Ellington, said, "Count Basie was college, but Duke Ellington was graduate school." Knowledge of Ellington's music prepares you to play any big band music.

The following is a list of performance conventions for the great majority of Ellington's music. Any deviations or additions will be spelled out in the individual performance notes that follow.

1. Listen carefully many times to the Ellington recording of these pieces. There are many subtleties that will elude even the most sophisticated listener at first. Although it was never Ellington's wish to have his recordings imitated, knowledge of these definitive versions will lead musicians to make more educated choices when creating new performances. Ellington's music, though written for specific individuals, is designed to inspire all musicians to express themselves. In addition, you will hear slight note differences in the recording and the transcriptions. This is intentional because there are mistakes and alterations from the original intent of the music in the recording. You should have your players play what's in the score.
2. General use of swing phrasing: The triplet feel prevails except for ballads or where notations such as even eighths or Latin appear. In these cases, eighth notes are given equal value.
3. There is a chain of command in ensemble playing. The lead players in each section determine the phrasing and volume for their own section, and their section-mates must conform to the lead. When the saxes and/or trombones play with the trumpets, the lead trumpet is the boss. The lead alto and trombone must listen to the first trumpet and follow her. In turn, the other saxes and trombones must follow their lead players. When the clarinet leads the brass section, the brass should not overblow him. That means that the first trumpet is actually playing "second." If this is done effectively, there will be very little balancing work left for the conductor.
4. In Ellington's music, each player should express the individuality of his own line. He must find a musical balance of supporting and following the section leader and bringing out the character of the underpart. Each player should be encouraged to express his or her personality through the music. In this music, the underparts are played at the same volume and with the same conviction as the lead.
5. Blues inflection should permeate all parts at all times, not just when these opportunities occur in the lead.
6. Vibrato is used quite a bit to warm up the sound. Saxes (who most frequently represent the sensual side of things) usually employ a heavy vibrato on harmonized passages and a slight vibrato on unisons. Trumpets (who very often are used for heat and power) use a little vibrato on harmonized passages and no vibrato on unisons. Trombones (who are usually noble) do not use slide vibrato. A little lip vibrato is good at times. Try to match the speed of vibrato. Unisons are played with no vibrato.
7. Crescendo as you ascend and diminuendo as you descend. The upper notes of phrases receive a natural accent, and the lower notes are ghosted. Alto and tenor saxophones need to use subtone in the lower part of their range in order to blend properly with the rest of the section. This music was originally written with no dynamics. It pretty much follows the natural tendencies of the instruments; play loudly in the loud part of the instrument and softly in the soft part of the instrument. For instance, a high C for a trumpet will be loud, and a low C will be soft.
8. Quarter notes are generally played short unless otherwise notated. Long marks above or below a pitch indicate full value: not just long, but full value. Eighth notes are played full value except when followed by a rest or otherwise notated. All notes longer than a quarter note are played full value, which means if it is followed by a rest, release the note where the rest appears. For example, a half note occurring on beat 1 of a measure would be released on beat 3.
9. Unless they are part of a legato background figure, long notes should be played somewhat *fp*, accent and then diminish the volume. This is important so that the moving parts can be heard over the sustained notes. Don't just hold out the long notes, but give them life and personality: that is, vibrato, inflection, crescendo, or diminuendo. There is a great deal of inflection in this music, and much of this is highly interpretive. Straight or curved lines imply non-pitched glisses, and wavy lines mean scalar (chromatic or diatonic) glisses. In general, all rhythmic figures need to be accented. Accents give the music life and swing. This is very important.
10. Ellington's music is about individuality: one person per part—do not double up because you have extra players or need more strength. More than one on a part makes it sound more like a concert band and less like a jazz band.
11. This is acoustic music. Keep amplification to an absolute minimum; in the best halls, almost no amplification should be necessary. Everyone needs to develop a big sound. It is the conductor's job to balance the band. When a guitar is used, it should be a hollow-body, unamplified rhythm guitar. Simple three-note voicings should be used throughout. An acoustic string bass is a must. In mediocre or poorly designed halls, the bass and piano may need a bit of a boost. I recommend miking them and putting them through the house sound system. This should provide a much better tone than an amplifier. Keep in mind that the rhythm section's primary function is to accompany. The bass should not be as loud as a trumpet. That is unnatural and leads to overamplification, bad tone, and limited dynamics. Stay away from monitors. They provide a false sense of balance.
12. Solos and rhythm section parts without chord changes should be played as is or with a little embellishment. Solos and rhythm section parts with chord changes should be improvised. However, written passages should be learned because they are an important part of our jazz heritage and help the player understand the function of his particular solo or accompaniment. Soloists should learn the chord changes. Solos should not be approached as opportunities to show off technique, range, or volume, but should be looked at as a great opportunity to further develop the interesting thematic material that Ellington has provided.
13. The notation of plungers for the brass means a rubber toilet plunger bought in a hardware store. Kirkhill is a very good brand (especially if you can find one of their old rubber ones, like the one I loaned Wynton and he lost). Trumpets use 5" diameter and trombones use 6" diameter. Where Plunger/Mute is notated, insert a pixie mute in the bell and use the plunger over the mute. Pixies are available from Humes & Berg in Chicago. Tricky Sam Nanton and his successors in the Ellington plunger trombone chair did not use pixies. Rather, each of them employed a Nonpareil (that's the brand name) trumpet straight mute. Nonpareil has gone out of business, but the Tom Crown Nonpareil trumpet straight mute is very close to the same thing. These mutes create a wonderful sound (very close to the human voice), but they also create some intonation problems that must be corrected by the lip only. It would be easier to move the tuning slide, but part of the sound is in the struggle to correct the pitch. If this proves too much, stick with the pixie—it's pretty close.

14. The drummer is the de facto leader of the band. He establishes the beat and controls the volume of the ensemble. For big band playing, the drummer needs to use a larger bass drum than he would for small group drumming. A 22" is preferred. The bass drum is played softly (nearly inaudible) on each beat. This is called feathering the bass drum. It provides a very important bottom to the band. The bass drum sound is not a boom and not a thud—it's in between. The larger size drum is necessary for the kicks; a smaller drum just won't be heard. The key to this style is just to keep time. A rim knock on two and four (chopping wood) is used to lock in the swing. When it comes to playing fills, the fewer, the better.
15. The horn players should stand for their solos and solis. Brass players should come down front for moderate to long solos, surrounding rests permitting. The same applies to the pep section (two trumpets and one trombone in plunger/mutes).
16. Horns should pay close attention to attacks and releases. Everyone should hit together and end together.
17. Brass must be very precise when playing short notes. Notes must be stopped with the tongue, à la Louis Armstrong!
18. Above all, everyone's focus should remain at all times on the swing. As the great bassist Chuck Israels says, "The three most important things in jazz are rhythm, rhythm, and rhythm, in that order." Or as Bubber Miley (Ellington's first star trumpeter) said, "It don't mean a thing if it ain't got that swing."

GLOSSARY

The following are terms that describe conventions of jazz performance, from traditional New Orleans to the present avant garde.

- Break** — within the context of an ongoing time feel, the rhythm section stops for one, two, or four bars. Very often a soloist will improvise during a break.
- Call-and-response** — repetitive pattern of contrasting exchanges (derived from the church procedure of the minister making a statement and the congregation answering with "amen"). Call-and-response patterns usually pit one group of instruments against another. Sometimes we call this "trading fours," "trading twos," etc., especially when it involves improvisation. The numbers denote the amount of measures each soloist or group plays. Another term frequently used is "swapping fours."
- Coda** — also known as the "outro." "Tags" or "tag endings" are outgrowths of vaudeville bows that are frequently used as codas. They most often use deceptive cadences that finally resolve to the tonic, or they go from the tonic to the sub-dominant and cycle back to the tonic: I V/IV IV #IV I (second inversion) V/II V/V V I.
- Comp** — improvise accompaniment (for piano or guitar).
- Groove** — the composite rhythm. This generally refers to the combined repetitive rhythmic patterns of the drums, bass, piano, and guitar but may also include repetitive patterns in the horns. Some grooves are standard (i.e., swing, bossa nova, samba) while others are manufactured (original combinations of rhythms).
- Head** — melody chorus.
- Interlude** — a different form (of relatively short length) sandwiched between two chorus forms. Interludes that set up a key change are simply called modulations.
- Intro** — short for introduction.
- Ride pattern** — the most common repetitive figure played by the drummer's right hand on the ride cymbal or hi-hat.



- Riff** — a repeated melodic figure. Very often, riffs repeat verbatim or with slight alterations while the harmonies change underneath them.
- Shout chorus** — also known as the "out chorus," the "sock chorus," or sometimes shortened to just "the shout." It is the final ensemble passage of most big band charts and where the climax most often happens.
- Soli** — a harmonized passage for two or more instruments playing the same rhythm. It is customary for horn players to stand up or even move in front of the band when playing these passages. This is done so that the audience can hear them better and to provide the audience with some visual interest. A soli sound particular to Ellington's music combines two trumpets and a trombone in plungers/mutes in triadic harmony. This is called the pep section.
- Stop time** — a regular pattern of short breaks (usually filled in by a soloist).
- Swing** — the perfect confluence of rhythmic tension and relaxation in music creating a feeling of euphoria and characterized by accented weak beats (a democratization of the beat) and eighth notes that are played as the first and third eighth notes of an eighth-note triplet. Duke Ellington's definition of swing: when the music feels like it is getting faster, but it isn't.
- Vamp** — a repeated two- or four-bar chord progression. Very often, there may be a riff or riffs played on the vamp.
- Voicing** — the specific spacing, inversion, and choice of notes that make up a chord. For instance, two voicings for G7 could be:



Note that the first voicing includes a 9th and the second voicing includes a b9 and a 13. The addition of 9ths, 11ths, 13ths, and alterations are up to the discretion of the pianist and soloist.

THE FOUR ELEMENTS OF MUSIC

The following are placed in their order of importance in jazz. We should never lose perspective on this order of priority.

- RHYTHM** — meter, tempo, groove, and form, including both melodic rhythm and harmonic rhythm (the speed and regularity of the chord changes).
- MELODY** — what players play: a tune or series of notes.
- HARMONY** — chords and voicings.
- ORCHESTRATION** — instrumentation and tone colors.

— David Berger

Special thanks to Andrew Homzy for editing.

IT DON'T MEAN A THING (IF IT AIN'T GOT THAT SWING)

INSTRUMENTATION:

Vocal		
Reed 1	Alto Sax/Baritone Sax	Trombone 1 (opt. valve)
Reed 2	Alto Sax	Trombone 2
Reed 3	Tenor Sax/Clarinet	Guitar
Trumpet 1		Piano
Trumpet 2		Bass
Trumpet 3		Drums/Chime

ORIGINAL RECORDING INFORMATION:

It Don't Mean a Thing (If It Ain't Got That Swing) by Duke Ellington

Words by Irving Mills (3:08)

Recorded 2/2/32, New York City

The Chronological Duke Ellington and His Orchestra 1931–1932, Classics 616
(originally recorded for Brunswick B11204-A)

Harry Carney, Johnny Hodges, Barney Bigard, reeds; Arthur Whetsol, Cootie Williams, Freddie Jenkins, trumpets; Juan Tizol, valve trombone; Joe "Tricky Sam" Nanton, trombone; Fred Guy, guitar; Duke Ellington, piano; Wellman Braud, bass; Sonny Greer, drums, orchestra bells; Ivy Anderson, vocal.

Additional Recording:

Ken Burns Jazz – Duke Ellington, Columbia/Legacy 61444

REHEARSAL NOTES:

• A favorite expression of Ellington's first trumpet star Bubber Miley, "It don't mean a thing if it ain't got that swing," became the catch phrase for an entire generation. In one sentence Miley spells out the focus of jazz. It is as true today as it was nearly 70 years ago when Ellington first wrote and recorded this chart. Harmony, melody, and orchestration are important, but swing is essential.

• One of the best-known jazz songs ever, Ellington performed and recorded this tune many times over 40 years. This arrangement is the first and the most adventurous of all of Ellington's and Strayhorn's arrangements of the piece. The form is: a ten-bar introduction (using a two-bar vamp in the rhythm section) followed by a 32-bar AABA chorus for solo trombone, a vocal chorus (call-and-response with the brass section plunger doo-wahs), which is followed by a 12-bar interlude with an alto sax solo, which is repeated. Next the alto plays the first two A sections of the next chorus. The three saxes and valve trombone play a solo on the bridge and the alto finishes out the last A of the chorus. The last chorus features a shout for the first two A sections followed by a vocal bridge and last A. The brass extend their doo-wahs for a short coda.

• When playing scores from the '20s and early '30s, establish and maintain the energy by playing ever-so-slightly on top of the beat, but never rush. The piano should play all the oom-pahs softly but with rhythmic precision. Ellington used to lift his hands a foot or two off the keyboard, and Sonny Greer used to twirl his sticks and throw them in the air, catching them just in time to

play the next figure. These were showmen who were very conscious of the visual needs of an audience. Of course, these kinds of antics cannot be heard in the music, but we should be thinking about what the audience sees as well.

• The trombone solo at **A** was played with a small mute inside the bell and the plunger completely closed. Tricky Sam played with incredible force, volume, and attack. But even so, with that setup he would have been no match for loud saxes and rhythm section. If this trombone color is used, the saxes must play very softly and the rhythm section must play softly with the same energy they use for playing loudly. Great bands know how to roar at a whisper.

• In the measure before **E**, Reed 1 switches from alto to baritone sax in one beat—a seemingly impossible feat. By keeping the alto on his neck strap and the baritone in a stand, Harry Carney was able to effect very quick changes of instruments. Since most bands nowadays have four or five saxophones, you may want to have the lead alto player play all the alto parts on Reed 1 and have the baritone player play all the baritone parts. In any event, the baritone and clarinet call-and-responses should be soft since they are merely accompaniment to the vocal.

• The brass doo-wahs and later wahs should be played with intensity and attention to moving the plungers together. The goal is a homogenous swinging sound.

• The brass chords at **I** and **J** should all be played with accents. Not only will that give them forward motion, but whenever players accent, they are more conscious of their rhythm, the result of which is that the band will play the downbeats as one. Downbeats are the easiest rhythm to get together. Once this is achieved, the same approach should be used with the other rhythms in the chart. Then we'll be living Bubber Miley's creed.

• Occasionally some mistakes are played on these recordings. Ellington frequently chose one recorded performance over another because he liked the spirit and overall conception of that particular "take." In the case of this recording, the bass neglects to move to the IV chord (D[♭] maj7) in the tenth and twelfth bars of I and J. Since the second trombone clearly states the D[♭] root, I highly recommend moving to the D[♭] chord in the bass. I have already made this change on the rhythm section parts.

• Remember to have the horns play the quarter notes short and to use plenty of accent to achieve a crisp, buoyant sound. This requires a light feel and constant attention to the time. When it is all put together, this is a charming, fun number that will put a smile on your players' faces as well as delight your audiences.

• Back in the days of the big bands, it was customary for the vocalist to be treated as one of the soloists in the band. Nowadays the vocal is the focus of the entire arrangement, but then the band was the focus and the instrumentalists usually played a chorus before the vocal entered. In this case we have a trombone chorus before the vocal.

• **It Don't Mean a Thing** is generally treated as a vehicle for scat singing. This arrangement from 1932 was the first of many arrangements that Ellington and later Strayhorn wrote for the Ellington band. It established the scat tradition right away in the introduction and then later on in the bridge at **Q**. When singers perform this piece now, they sing the doo-wahs, but we can see in the first vocal chorus where that came from—an imitation of the brass responses to the vocal calls.

• The singer should keep three things in mind: 1) Use some blues coloration and bends on the melody. It doesn't need a whole lot, but at least the word "ain't" wants some kind of attention. Duke Ellington spoke the King's English. We know that he is having fun with slang and "bad" grammar in this lyric. We can help bring out this humor by finding devices to draw attention to it. If this isn't how you speak, you may need to act out a character to make this lyric convincing. 2) Follow the advice of the lyric—concentrate on making the rhythms swinging. 3) This is one of the most joyous songs in all of jazz even though nearly half of it is in minor (which we associate with sadness). Perhaps there is some correlation with the year this piece was written—1932 was the depths of the Great Depression. Each A section starts in minor and is answered in major by the band. This gives the underlying feeling that although life is hard right now, there is a bright future ahead. This also happens to be the timeless message of the blues—"The sun's gonna shine on my backdoor someday."

—David Berger

COMMENTS FROM WYNTON MARSALIS:

- This arrangement has historical ties to the oom-pah of the marching band, the left hand of rag-time, and the straight two-beat feel of the early Broadway musical. The groove is very difficult for the rhythm section because while it is felt on beats 1 and 3, it features slap-bass accents on 2 and 4. It's an excellent illustration of the relationship between the downbeat and the upbeat to good syncopation. Maintaining this type of two-beat groove for a long period of time is not easy.
- Since this piece is one of Ellington's most celebrated compositions, the vocals can easily sound trite or corny. The vocalist must be careful not to infuse the song with false enthusiasm or an uninformed conception of 1930s vocal styles.
- Make sure that the saxophones don't drag when playing the whole notes at **A** and **B**. Also note that the trombone soloist needs to achieve the proper syncopated feeling—not an easy feat. The brass growl should be played in as vocal a manner as possible. In addition, pay attention to the balance of the obbligato parts to the vocal line. This balance is particularly important at the baritone vamp at **E** and between the clarinet and baritone at **F**. The brass plunger responses should be centered right in the heart of the two-beat groove and played with lots of pop.
- Letter **I** is another perfect place for the band to drag—resist the temptation. The alto soloist must maintain the rhythmic intensity of the piece and prepare for the response of the band at **I9** to **I12**.
- The brass enters at four measures after **K**—play with heavy vocal effects and, again, beware of the tendency to drag.
- At **M** the vibrant saxophone and trombone passage should come in sharp contrast to the more somber brass parts that precede it.
- The ensemble opens up at three measures after **P**; maintain a bouncing and joyous syncopated feel.

CONDUCTOR

Jazz at Lincoln Center Library - Essentially Ellington
IT DON'T MEAN A THING
(If It Ain't Got That Swing)

Composed and Arranged by Duke Ellington
Words by Irving Mills
Transcribed by David Berger

Medium swing ♩ = 212

Vocal

mf Wah Dah Doo Wah Dah Doo Wah Dah Doo Dah Dah Doo Dah Dah Doo

Reeds 1 Alto Sax

2 Alto Sax

3 Tenor Sax

Trumpets 1

2

3

Trombones 1 (Valve)

2

Guitar *Fm*
mp

Piano *p*

Bass *f* Slap

Drums *mp* Brushes

JLCM01006C

Score for "It Don't Mean A Thing" (Page 3). The score includes parts for Vocal, Alto 1, Alto 2, Tenor, Tpt. 1, 2, 3, Tbn. 1, 2, Gtr., Pno., Bass, and Dr.

The key signature is B-flat major (two flats). The time signature is 4/4.

Rehearsal mark B is indicated at the beginning of the Vocal part.

Dynamic markings include *pp* (pianissimo) and *f* (forte).

Chord markings for the Tbn. 2 and Gtr. parts include: Fm, C7+5, F#°, Bb7, Eb7, and Ab.

Performance instructions for the Tpt. 1, 2, 3, and Tbn. 1 parts include: 1/2 Open and *f*.

The score is marked with a large red watermark: "Preview Only - Legal Use Requires Purchase".

C

Vocal

Alto 1 *pp*

Alto 2 *pp*

Tenor *pp*

Tpt. 1

2

3

Tbn. 1

2

Gtr. *A♭7* *D♭* *B♭7* *E♭7*

Pno.

Bass

Dr.

Growl *ff*

Growl *ff*

Growl *ff*

Plunger - Growl - Wa *ff*

Plunger - Growl - Wa *ff*

Plunger - Growl - Wa *ff*

Plunger - Growl - Wa *ff*

A♭7 *D♭* *B♭7* *E♭7*

ff

It Don't Mean A Thing

5

[D]

Vocal

Alto 1 *pp*

Alto 2 *pp*

Tenor *pp*

Tpt. 1

2

3

Tbn. 1

2

Gtr. *Fm* *Fm* *C7+5* *F#°* *Bb7* *Eb7* *Ab*

Pno.

Bass

Dr.

Solo Baritone Sax *p* It

Legal Use Requires Purchase

It Don't Mean A Thing

E

Vocal: don't mean a thing— if it ain't— got— that swing. It

Bari: Dm B° A7+5 Dm D7 G7 F

Alto 2

Tenor: Clarinet Solo C#° Cm7-5 C#° B°

Tpt. 1: Plunger f

2: Plunger f

3: Plunger f

Tbn. 1: Plunger f

2

Gtr.: Fm D° C7+5 Fm F7 B°7 B° B°m7-5 B° A°

Pno.: *mf* *p* *mf*

Bass: Slap

Dr.: >

The musical score is for the song 'It Don't Mean A Thing'. It features a vocal line with lyrics: 'don't mean a thing— if it ain't— got— that swing. It'. The instrumental parts include Baritone (Bari), Alto 2, Tenor, Trumpet 1 (Tpt. 1), Trombone 1 (Tbn. 1), Guitar (Gtr.), Piano (Pno.), Bass, and Drums (Dr.). The key signature is B-flat major (two flats). The score includes various musical notations such as chords (Dm, B°, A7+5, Dm, D7, G7, F, C#°, Cm7-5, C#°, B°, Fm, D°, C7+5, Fm, F7, B°7, B°, B°m7-5, B°, A°), dynamics (*mf*, *p*), and articulations (Plunger, Slap, >). A large red watermark reading 'Legal Use Requires Purchase' is overlaid diagonally across the score.

It Don't Mean A Thing

7

Vocal

don't mean a thing all you got to do is sing. It makes

Bari

Alto 2

Clar

Tpt. 1

2

3

Tbn. 1

2

Gtr.

Pno.

Bass

Dr.

Legal Use Requires Purchase

F

Dm **B°** **A7+5** **Dm** **D7** **G7** **F**

E° **D7+5** **Gm** **G7** **C7** **C#°** **Cm7-5** **C#°** **Bb**

Fm **D°** **C7+5** **Fm** **F7** **Bb7** **B°** **Bbm7-5** **B°** **Ab**

Plunger **f** **f** **f** **f**

Slap

3:5

p

G

Vocal

no dif - f'rence if it's sweet or hot. — Just keep — that rhy - thm, give - it ev - ry thing you've got. — It

Bari

F7 Bb G7 C7

Alto 2

Clar

Bb7 Eb C7 F7

Tpt. 1

2

3

Solo Growl
ff

Tbn. 1

2

Gtr.

A7 Db B7 Eb

Pno.

mf

Bass

Slap

Dr.

It Don't Mean A Thing

9

[H]

Vocal: don't mean a thing — if it ain't — got — that swing —

Bari: Dm B° A7+5 Dm D7 G7

Alto 2: Solo F *f*

Clar: E° D7+5 Gm 3 G7

Tpt. 1: Plunger + *f*

2: Plunger + *f*

3: Plunger + *f*

Tbn. 1: Plunger + *f*

2: *f*

Gtr: Fm D° C7+5 Fm F7 Bb7 B° Bb7-5 B° Ab

Pno: *p* 8va

Bass

Dr.

JLCM01006C

Score for "It Don't Mean A Thing" (Page 11). The score includes parts for Vocal, Alto 1, Alto 2, Tenor, Tpt. 1, 2, 3, Tbn. 1, 2, Gtr., Pno., Bass, and Dr.

Key signature: B-flat major (two flats). Time signature: 4/4.

Chord changes for Guitar (Gtr.): E7, E7, A7, D7maj7, A7, D7maj7, C7.

Chord changes for Alto 2: D7, C7, F, B7maj7, F, B7maj7, A7.

Chord changes for Tenor: F, B7maj7, F, B7maj7, A7.

Chord changes for Bass: E7, E7, A7, D7maj7, A7, D7maj7, C7.

Drum notation includes HH (Hi-Hat) and HH (Hi-Hat) with a cross symbol.

Watermark: "Legal Use Requires Purchase" (diagonal red text).

Score for "It Don't Mean A Thing" (J).

Instrumentation:

- Vocal
- Alto 1
- Alto 2
- Tenor
- Tpt. 1
- 2
- 3
- Tbn. 1
- 2
- Gtr.
- Pno.
- Bass
- Dr.

Key signature: B-flat major (two flats).

Chord progression (Gtr.): Bb7, A7, Ab7, G7, Gb7, F7.

Chord progression (Alto 2): G7, F#7, F7, E7, Eb7, D7.

Chord progression (Pno.): Bb7, A7, Ab7, G7, Gb7, F7.

Chord progression (Bass): Bb7, A7, Ab7, G7, Gb7, F7.

Chord progression (Dr.): Bb7, A7, Ab7, G7, Gb7, F7.

Chord progression (Tbn. 1): Bb7, A7, Ab7, G7, Gb7, F7.

Chord progression (Tbn. 2): Bb7, A7, Ab7, G7, Gb7, F7.

Chord progression (Tbn. 3): Bb7, A7, Ab7, G7, Gb7, F7.

Chord progression (Tpt. 1): Bb7, A7, Ab7, G7, Gb7, F7.

Chord progression (Tpt. 2): Bb7, A7, Ab7, G7, Gb7, F7.

Chord progression (Tpt. 3): Bb7, A7, Ab7, G7, Gb7, F7.

Chord progression (Alto 1): Bb7, A7, Ab7, G7, Gb7, F7.

Chord progression (Vocal): Bb7, A7, Ab7, G7, Gb7, F7.

Score for "It Don't Mean A Thing" (Page 13). The score includes parts for Vocal, Alto 1, Alto 2, Tenor, Tpt. 1, 2, 3, Tbn. 1, 2, Gtr., Pno., Bass, and Dr.

Key signature: B-flat major (two flats). Time signature: 4/4.

Chord progressions for Alto 2 and Gtr. are indicated:

- Alto 2: D \flat 7, C7, F, B \flat maj7, F, B \flat 7, F.
- Gtr.: E7, E \flat 7, A \flat , D \flat maj7, A \flat , D \flat 7, A \flat .

The score features a large red watermark reading "Preview Only" and "Legal Use Requires Purchase".

K

Vocal

Alto 1

Alto 2

Tenor

Tpt. 1

2

3

Tbn. 1

2

Gtr.

Pno.

Bass

Dr.

Chords: Dm, Bb^o, Dm A^b7-5, G7-5, C7+5, F6, Fm, D^o, B7-5, B^b7-5, Eb7+5, A^b6

Performance markings: *mf*, Plunger - Wa, Wa

Score for "It Don't Mean A Thing" (Page 15). The score includes parts for Vocal, Alto 1, Alto 2, Tenor, Tpt. 1, 2, 3, Tbn. 1, 2, Gtr., Pno., Bass, and Dr.

Key signature: B-flat major (two flats). Time signature: 4/4.

Chord progressions and dynamics are indicated throughout the score. A large red watermark "Preview Only" is overlaid diagonally across the page.

Lyrics for the Tbn. 1 part include: "Plunger - Wa", "Wa", "Wa", "Wa", "Open", "Open".

Lyrics for the Tbn. 2 part include: "Plunger - Wa", "Wa", "Wa", "Wa", "Open".

Lyrics for the Gtr. part include: "Fm", "Fm", "D⁹", "Fm B⁷-5", "B⁷-5", "E^b7+5", "A^b6".

Lyrics for the Pno. part include: "Fm", "Fm", "D⁹", "Fm B⁷-5", "B⁷-5", "E^b7+5", "A^b6".

Lyrics for the Bass part include: "Fm", "Fm", "D⁹", "Fm B⁷-5", "B⁷-5", "E^b7+5", "A^b6".

Lyrics for the Dr. part include: "Fm", "Fm", "D⁹", "Fm B⁷-5", "B⁷-5", "E^b7+5", "A^b6".

M

Vocal

Alto 1

Alto 2

Tenor

Tpt. 1

2

3

Tbn. 1

2

Gtr.

Pno.

Bass

Dr.

Growl

ff

Plunger - Growl - Wa

ff

Plunger - Growl - Wa

ff

Plunger - Growl - Wa

ff

Plunger - Growl - Wa

ff

Plunger - Growl - Wa

ff

A \flat 7 A \flat 9 A \flat 7 D9 D \flat D \flat F7 B \flat 9 E \flat 9 C7

Rubber end

Brush

It Don't Mean A Thing

17

Vocal

Alto 1

Alto 2

Tenor

Tpt. 1

2

3

Tbn. 1

2

Gtr.

Pno.

Bass

Dr.

Legal Use Requires Purchase

N

Dm

B \flat $^{\circ}$

Dm A \flat 7-5

G7-5

C7+5

F6

f

Plunger - Wa

mf

Wa

Open

f

Fm

D \flat $^{\circ}$

Fm B7-5

B \flat 7-5

E \flat 7+5

A \flat 6

A \flat

Gm7-5 C7sus4

Sticks

f

Score for "It Don't Mean A Thing" (Page 18). The score includes parts for Vocal, Alto 1, Alto 2, Tenor, Tpt. 1, 2, 3, Tbn. 1, 2, Gtr., Pno., Bass, and Dr.

The key signature is B-flat major (two flats). The score is marked with a rehearsal symbol (O) at the beginning of the Vocal part.

Chord progression (Guitar):

- Fm
- Fm7
- D°
- D°
- D°m
- Fm
- B7-5
- B°9
- E°7+5
- A°
- E°9
- A°6
- C7
- Gm7-5
- C7+5

Dynamic markings:

- mf* (mezzo-forte)
- f* (forte)

Legal Use Requires Purchase

[P]

Vocal

Alto 1

Alto 2

Tenor

Tpt. 1

2

3

Tbn. 1

2

Gtr.

Pno.

Bass

Dr.

mp

Solo

F

C7+5

Wah

Fm Fm7 Fm6 Bbm6 E° Fm B7-5 Bb9 Eb7+5 Ab Ab Eb7+5

This musical score is for the song 'It Don't Mean A Thing'. It features a vocal line and instrumental parts for Alto 1, Alto 2, Tenor, Tpt. 1, 2, 3, Tbn. 1, 2, Gtr., Pno., Bass, and Dr. The key signature is B-flat major (two flats). The score includes various musical notations such as notes, rests, and dynamic markings like 'mp' (mezzo-piano). A large red watermark 'Preview Only' is overlaid diagonally across the page. A box containing the letter 'P' is located at the top left. Chord symbols are written above the guitar staff: Fm, Fm7, Fm6, Bbm6 E°, Fm, B7-5, Bb9, Eb7+5, Ab, Ab, and Eb7+5. The word 'Solo' is written above the Alto 2 staff, and 'Wah' is written below the vocal staff.

It Don't Mean A Thing

Q

Vocal

Dah Dah Doo... Dah... Dah Doh Dah... Dah Doo

Growl No growl

Doot De Doo Dee Doo Dee Dut Daht... Daht Daht Dah Oh, it

Alto 1

F9

Alto 2

Tenor

Tpt. 1

2

3

Tbn. 1

2

Gtr.

A9 D9 Ebm7 E° D9 Ebm7 E° D9 B7 Eb7

Pno.

A9 mf D9 Ebm7 E° D9 Ebm7 E° D9 B7 Eb7

Bass

Brushes

Dr.

It Don't Mean A Thing

21

R

Vocal

don't mean a thing if it ain't got that swing

Alto 1

Alto 2

Tenor

Tpt. 1

2

3

Tbn. 1

2

Gtr.

Fm

Fm F7-5 Bb7

Pno.

p

Bass

To arco

Dr.

To Chime

Plunger *f*

Plunger *f*

Plunger *f*

Plunger *f*

Plunger *f*

Plunger *f*

Baritone Sax No accent

mf No accent *dim.*

mf No accent *dim.*

mf *dim.*

dim.

dim.

dim.

dim.

arco *mf* *dim.*

ESSENTIALLY ELLINGTON

The Jazz at Lincoln Center *Essentially Ellington* High School Jazz Band Competition & Festival is one of the most prestigious and unique educational programs available for high school jazz bands in North America. Its goals are to disseminate Duke Ellington compositions to high school jazz bands, encourage the study and performance of Ellington's music, and foster mentoring relationships between students and professional musicians. *Essentially Ellington* was introduced in 1996, has expanded every year, and is now open to every high school jazz band in the United States and Canada. Each year, Jazz at Lincoln Center produces original-arrangement scores of several Ellington works, which are sent along with other educational materials to all eligible bands expressing interest in the program. Bands can submit audition tapes of their performance of these works either for competition or "for comments only." Each band that submits a tape receives numerical and written feedback. From the competing bands, 15 bands are selected as finalists and receive free in-school workshops with J@LC musicians. *Essentially Ellington* culminates in New York City with a multiday festival comprised of master classes, a combo showcase, live competition, and a concert at Avery Fisher Hall featuring the top-placing bands, Artistic Director Wynton Marsalis, and the Lincoln Center Jazz Orchestra.

For more information about *Essentially Ellington*, please contact Jazz at Lincoln Center Education Department, 33 W. 60th Street, New York, NY 10023, (212) 258-9800 (phone), (212) 258-9900 (fax), or ee@jazzatlincolncenter.org (e-mail).

JAZZ AT LINCOLN CENTER

Jazz at Lincoln Center is the world's largest not-for-profit arts organization dedicated to jazz. With the world-renowned Lincoln Center Jazz Orchestra and a comprehensive array of guest artists, Jazz at Lincoln Center advances a unique vision for the continued development of the art of jazz by producing a year-round schedule of education, performance, and broadcast events for audiences of all ages. These productions include concerts, national and international tours, residencies, a weekly national radio program, television broadcasts, recordings, publications, an annual high school jazz band competition and festival, a band director academy, a jazz appreciation curriculum for children, advanced training through the Juilliard Institute for Jazz Studies, music publishing, children's concerts, lectures, film programs, and student and educator workshops. Under the leadership of Artistic Director Wynton Marsalis, Jazz at Lincoln Center will produce more than 450 events during its 2000–01 season. Currently, Jazz at Lincoln Center is building its new home—Frederick P. Rose Hall—the first-ever education, performance, and broadcast facility devoted to jazz, slated to open during the 2003–04 season.

Alfred Publishing Co. is the official print publisher for Jazz at Lincoln Center.